

The Whole Country's Going "COUNTRY"

A Charlton Publication

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SEPTEMBER
OCTOBER

HIT PARADER

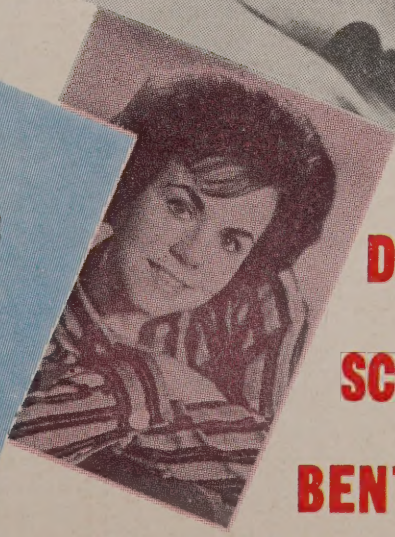


*Kildare
and Casey*

medicine men of music

LATEST SONG HITS

THE WAH-WATUSI
SPEEDY GONZALES
SEALED WITH A KISS
DANCIN' PARTY ★ ROSES ARE RED
GRAVY (FOR MY MASHED POTATOES)
SEVEN DAY WEEKEND ★ JOHNNY LOVES ME
WELCOME HOME BABY ★ THE CROWD
(GIRLS GIRLS GIRLS) MADE TO LOVE
IT STARTED ALL OVER AGAIN
NEVER IN A MILLION YEARS
I'LL NEVER DANCE AGAIN
WOLVERTON MOUNTAIN
HAVE A GOOD TIME



DION: I STUDY
THE STARS

SCOTT: TEEN QUEEN
OF SONG

BENTON: THIS, I
REMEMBER

JAZZ FESTIVAL at Las Vegas

Are YOU
SKINNY
like I was?

a sickly
skeleton who
developed a
streamlined
physique and
great physical
endurance

American
Body building
Club president
BEN REBHUHN

at 50 years of
age. A brilliant
UNIVERSITY
EDUCATOR,

authority on
creating a
HEALTHY MIND
in a
HEALTHY BODY,

says
Dr. Winfield
Scott Pugh,
Commander
U.S. Navy
Medical Corps.

SKINNY OR FAT, 15, 20, 30 OR 40 YEARS OF AGE
Just RUSH me your LAST CHANCE COUPON below with YOUR NAME and ADDRESS ON IT
and I'll show YOU absolutely FREE

How to **GAIN** UP TO **50** LBS. OF **MIGHTY MUSCLES!**

or **LOSE** up to **50** LBS. of **UGLY, DANGEROUS FAT**

And Become a REAL HE-MAN like MANY THOUSANDS of My Pupils in 10 Minutes of FUN a Day

Yes! I'll Show You By My Quick,
Easy Methods How To

**ADD POWERFUL NEW
INCHES OF MUSCLES**
around YOUR ARMS,
CHEST, LEGS, etc.

**How to IMPROVE YOUR
HE-MAN LOOKS 100%.**

**How to BECOME A WINNING ATHLETE
IN ALL POPULAR SPORTS.**

How to BEAT ANY BULLY.

How to DO FEATS OF STRENGTH.

**How to be a WINNER in EVERYTHING
YOU TACKLE.**

YES! Your Success Story Can Soon be like John Sill and thousands of my pupils. Think of it — a skinny weakling like you became a MAGNIFICENT MR. MUSCLES — won a BIG SILVER TROPHY, his name, accomplishments engraved on it and \$100. A few weeks before, everybody picked on John, too weak to fight for his rights. TODAY everybody admires John's movie star build, he-man STRENGTH, his mighty ARMS, heroic CHEST, slender WAIST, rock-like TORSO, broad manly BACK, wide military SHOULDERS, new popularity with the BOYS and GIRLS. His winning drive in ALL SPORTS, his energy at work and studies.

NO! I don't care how skinny or flabby you are, if you are in your teens, twenties or thirties, I'll show you in just 10 thrilling minutes a day in your home, you can make yourself over by the easy, quick method I turned myself from a wreck to a tower of strength and endurance.

YES! YOU'LL ADD INCH upon INCH of MIGHTY MUSCLES to YOUR ARMS, YOU'LL DEEPEN YOUR CHEST, BROADEN YOUR BACK and SHOULDERS. From HEAD to HEELS you'll gain SIZE, POWER, LIGHTNING SPEED, ENDURANCE. You'll become the SUCCESSFUL HE-MAN IN LOOKS and ACTS — a WINNER in EVERYTHING, athletics, business, studies.

**DEVELOP YOUR 520 MUSCLES
BY THE GREATEST METHOD!**

Friend, I traveled the world,
studying every secret to
PERFECTLY develop your
body. My "5-Way Progressive
Natural Power Method"

IS TESTED-
PROVED by hundreds of
thousands LIKE YOU! SAVE
YEARS, hundreds of DOL-
LARS! Do as movie stars,
champions — John Sill, Jim
Norman, Tony Pascarella —
did! Mail coupon NOW!

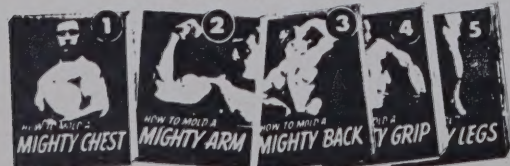
Pick the
kind of
BODY YOU
WANT
Check ALL Your
Needs —



MAIL THE COUPON TO ME NOW (before it is too late)
and I'll Send You FREE these as John Sill and the others did

5 AMAZING PICTURE-PACKED TEST COURSES

**PLUS BOOK OF PHOTOS OF FAMOUS STRONG
MEN ONCE WEAK LIKE YOU**

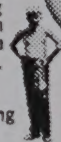


MILLIONS were sold at \$1.00. Send for them ALL
FREE. Mail Coupon BEFORE IT IS TOO LATE!

**I GAINED
60 LBS.
OF SHAPELY
MIGHTY
MUSCLES**

This Can Be
YOU in a
Short
Time!

BEFORE
Mailing
Coupon
I was a
125 lb.
6 ft.
skinny
weakling



says **JOHN SILL**

I added 7 inches to
MY CHEST, 3½ IN-
CHES to EACH ARM.
No, Pal! You don't
have to be a chick-
en-chested skinny
weakling like I was
only a few weeks
ago.

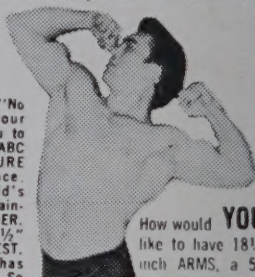


AFTER

Mailing
Coupon
185 lb.
HEAD-TO-
TOE HE-MAN
POPULAR
ATHLETE
You can
be, too!

**This now MAGNIFICENT, MODERN HERCULES,
26 yr. old
teacher,
Wm. Butler,**

says to YOU. "No
matter WHAT your
age, I advise you to
SEND for the ABC
WONDER PICTURE
COURSES at once.
Under the World's
greatest home train-
ing BODY BUILDER,
I now have 18½"
ARMS, a 52" CHEST.
my STRENGTH has
greatly improved. So
have my sports. I have won titles
like "Mr. Virginian," "Mr. State
Y.M.C.A.," etc.



How would YOU
like to have 18½
inch ARMS, a 52
inch CHEST like
this ABC pupil
NOW HAS?

**I BROKE A
WORLD'S
STRENGTH
RECORD!**

JIM NORMAN
became Athlete of
the Year. Lifted
the front end of a 2700 lb.
Car. Quit being a bag-of-
bones weakling like I was.
In 10 minutes of fun a day,
A.B.C. CAN DO FOR YOU
ALL HE DID FOR ME! I
gained 25 TERRIFIC LBS.
of HANDSOME POWER-
PACKED MUSCLES.



AFTER
mailing
coupon
below—
like
you do
NOW.

AMERICAN BODY BUILDING CLUB, DEPT. HP-29, GREAT NECK, NEW YORK

Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES,
including PHOTO BOOK of FAMOUS STRONG MEN, once weaklings,
now famous Strong Men, and How to Become one of Them.

- ☐ I enclose 10c for mailing and handling.
I am under no other obligation.
I'm checking everything I need to give me the kind of body I want.
☐ I want to gain ... lbs. (fill in). ☐ Triple my strength.
☐ I want to streamline my body, get rid of flabby fat.
☐ I want to add inches of muscle to my ☐ ARMS ☐ CHEST
☐ SHOULDERS ☐ POWERFUL LEGS ☐ SLIM WAIST
☐ I want to become a winning athlete. ☐ I want new pep.

NAME.....AGE.....

DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

ADDRESS.....

CITY.....ZONE.....STATE.....

FREE
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Self-
defense,
Strong-man
Stunts
Courses
Apparatus.
Let me
know how
to get these
FREE!

HIT PARADER

SEPT.-OCT., 1962



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*I can bathe on
"problem days"*



I use Tampax

On certain days of the month, I need to feel cleaner, fresher.

Every woman knows what I mean.

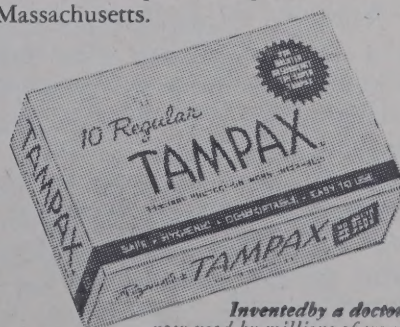
So I use Tampax® internal sanitary protection. No belts, no pins, no pads, no bulk, no embarrassment... And I don't need to miss my daily bath.

I find I can almost forget about differences in days of the month. Tampax is out of sight, out of mind.

No odor, no disposal problems, no problems at all!

Why doesn't everyone use Tampax?

Answer: millions of women have used billions of Tampax. Why not you? Your choice of 3 absorbency sizes (Regular, Super, Junior) wherever such products are sold. Tampax Incorporated, Palmer, Massachusetts.



*Invented by a doctor—
now used by millions of women*

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KILDARE



MEDICINE MEN

Richard Chamberlain and Vince Edwards are two medicine men who are currently practicing their own particular brand of witch-craft and voodoo magic on the country's TV screens.

Dick, in his role as Dr. Kildare on one of the most talked-about shows on TV, represents to the forty million video viewers who wouldn't miss him on Thursday nights, the sensitive, idealistic, sympathetic and understanding physician.

To Vince, meanwhile, was awarded the

coveted role of Dr. Ben Casey, the sultry-eyed, dedicated neurosurgeon with the gruff, bedside manner — the sworn enemy of tender, loving care — in the season's surprise success show.

These two performers, from widely divergent backgrounds and totally unlike in appearance and temperament, have much in common besides their mutual interest in TV medicine.

Dick, is 27 years old, was born in California and attended grammar and high

and CASEY



OF MUSIC

schools in Beverly Hills. Dick was a lonely boy, overshadowed from youth by his older brother . . . a handsome, muscular boy and the real "big shot" in the family. Dick spent most of his time daydreaming, and would stop at nothing to get his mother's attention. It was during these formative years that he became a rebel at home and at school. He hated authority and being told what to do.

Life changed when he went to college. Here he was on his own for the first time

and no longer overshadowed by the significant stature of his big brother.

He majored in painting at Pomona College, and it was there he first discovered the lure of the footlights and the magic world of greasepaint. He played in a number of college productions, and new horizons were opened to him. Acting became his obsession and painting his hobby.

He was soon appearing on TV programs in featured parts. As a result of these appearances, MGM signed him to a long-term



contract. By a stroke of genius on someone's part — and without any further testing — he was selected for the title role of Dr. Kildare, an established medical character of fiction and film.

There is still much of the reactionary in Dick today. His early attitude did not make anything easy or fun for him . . . in fact, it almost ruined his life. Only recently, along with his success and prosperity, has come the maturity that now allows him to accept authority and to listen to advice from others.

His real ambition is to sing professionally, and toward this end he has been studying voice at the Los Angeles Conservatory Of Music for three years.

He recently made his first recording . . . a warm, ear-arresting version of the "Kildare" theme, "Three Stars Will Shine Tonight". As an introduction to the world of wax, it was a smash!

Vince was born thirty-three years ago in Brooklyn, and showed no interest in either crooning or surgery during his youth in Flatbush. Early prowess as a swimmer won him a scholarship to Ohio State University,

where he went on to distinguish himself with more swimming honors.

After college he worked the Catskill summer resorts as a social director, and it was there he first discovered he could sing. The ballad was the song of that day and Vince developed his own inimitable method of delivery. Though on the threshold of what appeared to be a flourishing career, Vince did not want to be just another vocalist so he turned his ambitions to acting.

He made a number of films in Hollywood . . . all of which he'd rather forget. The parts he played ran the gamut from wrestlers and "heavies" to Indians, and for which he alternately had to dye his hair blond and shave his head. He was selected for these roles on the basis of his physical attributes rather than his considerable acting ability.

Vince, too, was something of a rebel, switching his plans and seeking new goals after losing faith in the old ones the hard way — through bitter disillusion.

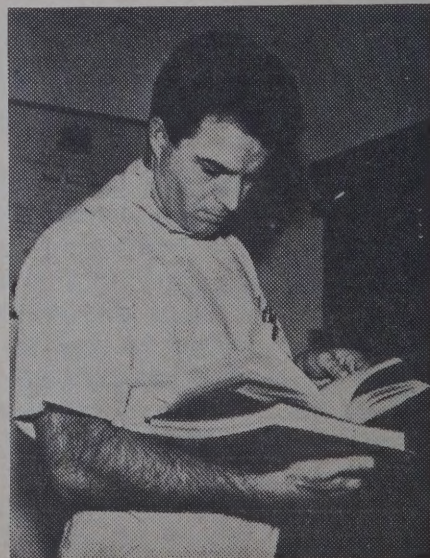
Then came The Ben Casey Show and with it overnight fame to one Vincent Edward Zoino, in a role he

had never dreamed of. Now he had an identity and an image in the eyes of millions of TV viewers that he had to live up to. No longer could he play blond wrestlers or sing Rock 'n' Roll. Those days were gone forever. The dedicated and intense Dr. Casey could not be associated with that type of buffoonery.

Vince is not about to give up the scalpel or do anything to destroy the image projected by his TV role. His singing career — to the extent that he desires — will be handled with great care and dignity, evidenced by his new album, "Vincent Edwards Sings", a select group of romantic ballads with a lush orchestral backing.

Both Vince and Dick are bachelors who have their own apartments in Hollywood. The blond, blue-eyed idealist, Dr. Kildare, keeps his six foot one athletic frame in shape by swimming, playing tennis and riding horseback. He paints and gardens and plays the piano for his own amusement. Dr. Casey, the sulky, traditional loner, confines his athletic activities to swimming and weightlifting workouts at a local gym.

(Continued on Page 20)





ROSES ARE RED

*Al Byron
Paul Evans*

A long, long time ago
On graduation day
You handed me your book
I signed this way
Roses are red, my love
Vi'lets are blue, oo-oo
Sugar is sweet, my love
But not as sweet as you
We dated through high school
And when the big day came
I wrote into your log
Next to my name
Roses are red my love
Vi'lets are blue oo-oo
Sugar is sweet, my love
But not as sweet as you
Then I went far away
And you found someone new
I read your letter dear
And I wrote back to you
Roses are red my love
Vi'lets are blue, oo-oo
Sugar is sweet, my love
Good luck, may God bless you
Is that your little girl
She looks a lot like you
Someday, some boy
Will write in her book, too
Roses are red, my love
Vi'lets are blue, oo-oo
Sugar is sweet, my love
But not as sweet as you.

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WOLVERTON MOUNTAIN

*Merle Kilgore
Claude King*

They say don't go on Wolverton
Mountain
If you're looking for a wife
'Cause Clifton Clowers has a pretty
young daughter
He's mighty handy with a gun and a
knife.

Her tender lips are sweeter than honey
And Wolverton Mountain protects her
there
The bears and birds tell Clifton
Clowers
If a stranger should wander there.

All of my dreams are on Wolverton
Mountain
I want his daughter for my wife
I'll take my chances and climb that
mountain
Though Clifton Clowers he may take
my life.

I'm going up on Wolverton
Mountain

It's too lonesome down here below
It's just not right to hide his daughter
From the one who loves her so.

But I don't care about Clifton Clowers
I'm gonna climb up on his mountain
I'm gonna take the girl I love
I don't care about Clifton Clowers
I'm gonna climb up on that mountain
And I'll get the one I love
I don't care about Clifton Clowers
I'm gonna find the one I love.

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HAVE A GOOD TIME

*Felice Bryant
Boudleaux Bryant*

Goodbye
I hate to see you go but have a good
time
So long
I'll miss you, dear, I know but have a
good time
Have your fling be gay with your new
love
I'm setting you free
Dance and sing, pretend that it's true
love
Don't worry 'bout me
I know that tears will only drive you
farther away
Just go forget that I'm alive it's your
holiday
When you're tired of being reckless and
carefree
Remember that I'm waiting to welcome
you home
So have a good time.

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tions



BREAKING UP IS HARD TO DO

*Neil Sedaka
Howard Greenfield*

Don't take your love away from me
Don't you leave my heart in misery
Yet you know that I'll be true
'Cause breaking up is hard to do
Remember when you held me tight
And you kissed me all thru the night
Think of all that we we've been thru
And breaking up is hard to do
They say that breaking up is hard to do
And I know that I know that it's true
Don't say that this is the end
Instead of breaking up
I wish that we were making up again
I beg of you don't say goodbye
Can't we give our love another try
Come on, baby, let's start anew
'Cause breaking up is hard to do.

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SEALED WITH A KISS

*Peter Udell
Gary Geld*

'Tho we gotta say goodbye for the
summer
Darling, I promise you this
I'll send you all my love
Ev'ry day in a letter
Sealed with a kiss
Guess it's gonna be a cold, lonely
summer
But I'll fill the emptiness
I'll send you all my dreams
Ev'ry day in a letter sealed with a kiss
I'll see you in the sunlight
I'll hear your voice ev'rywhere
I'll run to tenderly hold you,
But, darling, you won't be there,
I don't wanna say goodbye for the
summer,
Knowing the love we'll miss,
Oh, let us make a pledge to meet in
September

And seal it with a kiss.
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GRAVY (For My Mashed Potatoes)

*Kat Mann
Dave Appell*

I know y'dance the mashed potato fine
But that don't show me that you're
really mine

What's a dancin' without romancin'
So put that somethin' extra on the line
Gimme Gravy, for my mashed potatoes
Gimme Gravy com'on and treat me
right

Gimme Gravy baby you're the greatest
So gimme gimme gimme gravy tonight.

I dig this twistin' but I want some
more

There's somethin' missin' while we're
on the floor

Come on baby I wan' some gravy
A little kissin's what I'm waitin' for
Gimme Gravy, for my mashed potatoes
Gimme Gravy com'on and treat me
right

Gimme Gravy baby you're the greatest
So gimme gimme gimme gravy tonight.

Now when this mashed potato's fin'ly
through

There's lotsa groovy gravy things to do
Lota lovin' kissin' an' huggin'

I wanna ride the gravy train with you
Gimme Gravy, for my mashed potatoes
Gimme Gravy com'on and treat me
right

Gimme Gravy baby you're the greatest
So gimme gimme gimme gimme gravy
tonight.

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SEVEN-DAY WEEKEND

*Don Pomus
Mort Shuman*

Wish that I could have myself a seven-
day weekend

Tired of sittin' on the shelf until the
weekend

Friday after school I pick my baby up
We dance and party till Sunday night
That's the only time I get to hold my
baby tight

Wish there could be a seven-day week-
end

Gonna make a plea for a seven-day
weekend

If it came about, well, life would be
such kicks

I'd run around and have a ball
And never go to sleep at all
Monday, seven picture shoes

Tuesday, you know any things goes
Wednesday, Thursday, Friday, too
I'd Pony and Twist the whole day
through

All day I dream about a seven-day
weekend

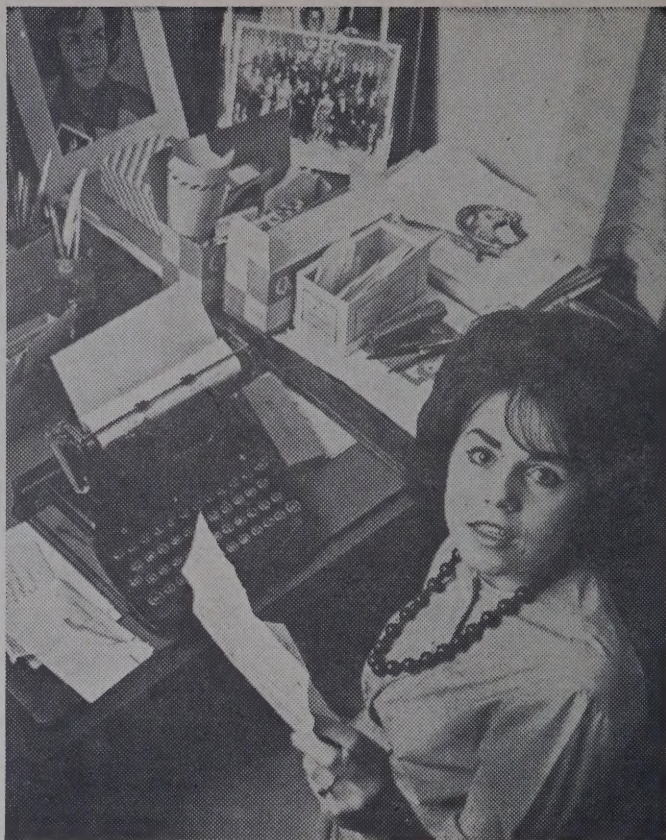
I sit and scheme and scheme and
scheme

'Bout a seven-day weekend

The teacher calls my name and I'm in
another world

Just thinking about a seven-day
weekend.

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TEEN QUEEN of song the zany LINDA SCOTT

The skies were overcast and the rains pattered softly down on the hot city sidewalks, sending small clouds of steam into the already moisture laden air. For the most part the streets were deserted, the usually crowded populace having left the teeming city and its hot asphalt for the more comfortable retreats of the open countryside. It seemed as if the giant metropolis was at rest, snoozing in the summer rain.

Caring neither for the rain nor thinking about getting out to the beach or some other such place of relaxation, and bouncing gaily along the sidewalk, was as perky a bundle of talent and charm as you could hope to meet anywhere. Whistling a merry tune and hop-skip and jumping along was a young lady by the name of Linda Scott.

Though many thousands of others had time to spare that day, Linda was off to a recording session. She paused

for a moment at a dress shop on 5th Avenue, pressed her nose to the window and gazed in at the fabulous dresses on display, a smile creased her face and she laughed to herself. Any passerby might have thought her behavior a trifle strange and possibly wondered if this was some kind of a nut.

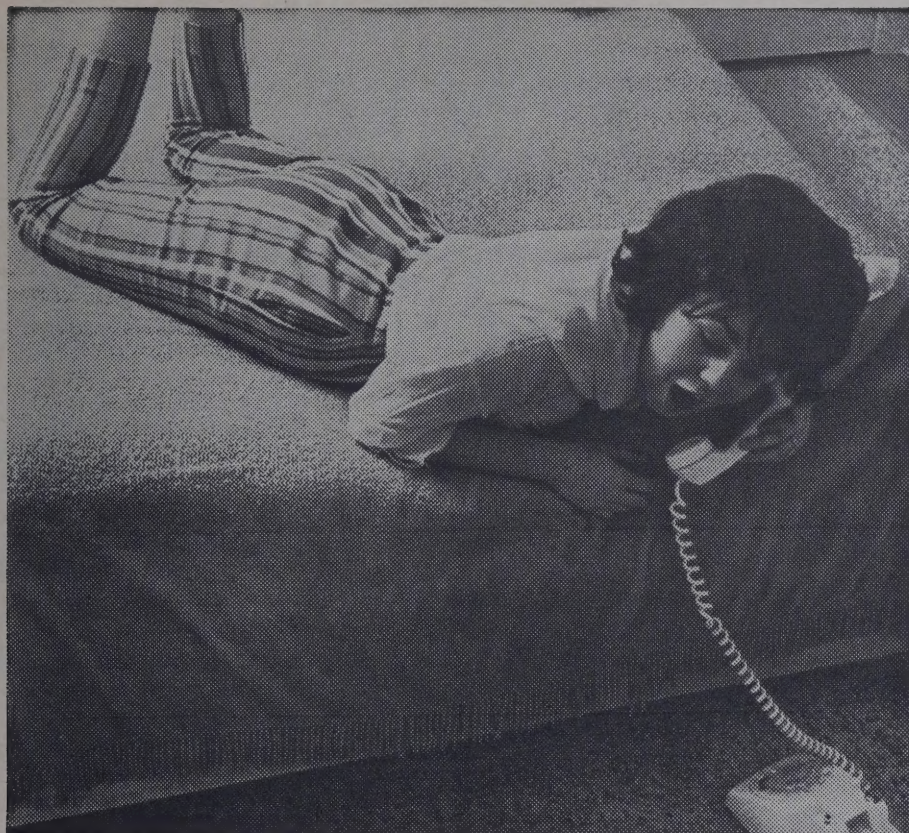
In a way they might have been right for Linda Scott is probably one of the zaniest singers around today.

As she stared at the dresses she could hear herself saying, "Just to think, four years ago and it would have been impossible for me to have afforded that . . . Yes, I guess so . . . mmmm . . . I figure it was then that my first really lucky break happened . . ."

Linda stopped window gazing and continued on her merry way — if there was one thing that she enjoyed doing, it was a recording session, and today was no exception. Come rain or come shine, Linda always kept all her

engagements and found a certain satisfaction in the high jinks that she was able to have with the numerous personnel involved with any of her recordings. A studio engineer once confessed, "I really look forward to Linda's recording sessions. She's so relaxed and fun to work with. Yet she's *very* serious about her singing."

Many may wonder why such a successful star should want to walk to the studios when she could so easily have hired a cab or limousine. This again is one of the wonderful qualities that have endeared so many people to this warm and sincere youngster. She insists on being herself and is one of the least pretentious stars of today. Success has not gone to her head and she still likes all the simple things in life. As she put it "I felt in one of my 'Singing In The Rain' moods, so I decided to enjoy myself by walking, singing and dancing my way to the studio."



As she hummed her way along the rain splashed streets, pausing every now and then to gaze into some window or perform some zany act like pretending she was a window display manager admonishing the staff for the way the window had been set out, Linda thought back to the years before she had said to herself "One day when . . ." — as have thousands of other starry-eyed youngsters, but this little dynamo of talent and fun had made it come true.

The day it really started was when Linda was idly glancing over the newspapers in her parents' Teaneck, New Jersey, home. Suddenly an ad caught her eye. It read that a certain Miss Jane White was looking around for new singing talent. Encouraged by one of her girl friends, Linda applied and went to see Jane White the following day. Though her office was packed to bursting point with other aspiring teenagers, Jane decided to forego the rest of the bunch, and concentrate on this sparkling thirteen-year-old named Linda Scott. "I never thought for one moment that a newspaper advertisement would change my life so much," says Linda. Jane White really believed in this girl and was determined to do all she could to see that Linda was given the break and chance that she needed.

She set up sessions for Linda to cut demonstration discs and to arrange countless interviews with what seemed to Linda, endless recording companies and their various executives. There followed for both Linda and Jane

many months of heartbreaks and bitter disappointments, but then one day it happened.

They went to see Hutch Davie of Canadian American Records who was the head of Artists and Repertoire, and Neil Galligan President of the Company. They were both so impressed with Linda that they signed her on the spot to a recording contract and a personal management contract by Galligan. The faith that everyone had placed in Linda was fully justified when her first record "I've Told Every Little Star", sold well over a million copies!

The rain had ceased now and Linda would soon be at the studio.

She was in another of her zany moods. It is nothing for her manager to find himself confronted one morning with some young girl face all smeared with dirt, blackened teeth here and there, scraggily dressed asking for "a dollar for a glass of milk". It is of course Linda playing her kooky tricks on one and all alike — but as quick as one disguise goes, so comes another. She will rush out of the room and come back moments later dressed as a Southern Belle, batting eyelashes and Southern drawl included saying "Fawt Sumteer has bin raaazed to th' ground honey child".

Her vocal talents have taken her to England, Australia, New Zealand and Hawaii, plus any number of personal appearance tours across the United States. She has won practically every award in the recording industry, from

(Continued on Page 20)

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Louis J. Calka, Glen Burnie, Md.

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a fine performer
himself... Dion
looks up to the
greats and says...

☆ ☆ ☆ "I
STUDY
THE
STARS" ☆

I have one thing in common with every recording star in the business... I always appreciate, from the bottom of my heart, your decision to buy my record rather than some other record. As I see it, you must feel that there is something about my work which you enjoy. And, I think every other record star would agree with me that it is this knowledge that keeps us working to make more hits because basically it is your approval that we all strive for.

That's why I think you'll understand why I admire some entertainers in show business to the extent that I do. The great ones have always kept this in mind — the public must be pleased or there's no success. Most successful stars feel this way, but I think the ones I'm going to name here are particularly great about giving us — and no one likes to be part of an audience more than I — what we expect.

Take Bert Lahr, Buster Keaton and Eddie Foy for example. As you may know, I've just finished my first act-

ing role in a movie with them. When that movie has become past history, I'll still cherish the experience of working with seasoned vets who helped me learn that continued success demands hard work, a love of show business and a determination to give one's best at all times.

For example, Bert, Eddie and Buster realized they were making a picture with a crew of newcomers. It would have been easy for them to upstage us, steal scenes and make it generally rough for us. But instead they did everything they could to create an atmosphere of teamwork so that the finished movie would be the best film we were capable of making.

I'll never forget those early mornings when we reported to the lobby of the hotel to await transportation to the studio. Those great performers were the first ones there, and without fail they had dreamed up some funny routine to make us "youngsters" feel at ease. They taught us, by example, that

when you enjoy your work you do a better job — and when you do the best you can, your audience is with you all the way.

To backtrack a bit, such big names had scared me when I first knew I was going to make a flick with them because from the days when I was a little kid I had heard my father (who was a vaudeville performer himself) speak of them as the greats in the business. Well, by the time the picture was finished I knew how true that was. But they had succeeded in making me feel like one of them.

There's an endless list of people I admire in the business. I'd like to mention a few others so you'll see what I mean about this "giving your all" for the person who pays to be entertained.

Sammy Davis, Jr.: He feels his audience every minute he's on stage. I've seen him work a show at the Copa in New York for a solid hour and one-half and then show up the next day at a



Telethon ready to work all day and night if he's needed.

Susan Hayward: I've never met her but I hope someday to have the pleasure because, as an habitual movie goer, I've never seen her give anything but every bit of talent to every part she plays.

Frank Sinatra: Though he's a multi-millionaire, he's never stopped performing and making records and the records always become collector's items. I think he's impossible to imitate because his understanding of a lyric is so artistically individual.

Connie Francis: Connie never makes a record without wondering first of all if her fans will like it. She feels that her audience deserves the nearest thing to absolute perfection.

Brenda Lee: The fact that Brenda was hospitalized for a strained throat muscle tells the story. Whenever you buy her records or pay to see her, make no mistake — you get every ounce of talent she can generate.

Anita Bryant: Though she always looks breathtakingly beautiful, calm and serene, she works harder than any secretary or housewife in the audience.

Jack E. Leonard: Isn't he the funniest? But did you ever think how much energy it takes to keep up such a terrific pace? Jack's a great comedian.

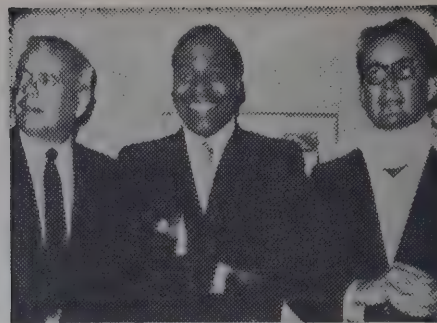
Ed Sullivan: After seeing him for fourteen years on a TV show that continues to be part of American life, you know that he's thinking every minute about keeping you entertained.

The list could go on and on, but I hope that you'll understand what I — and every other performer worth his salt — am constantly trying to prove. Your verdict after you've seen us or heard us is the only one that counts.

That's why I study the stars. Because through them, I hope I can find that precious ingredient that makes a performer a legend, the kind of performer you, the people we try to entertain, take into your hearts.

Looking back to the past, to the struggle, to the people who helped, Brook Benton says...

"This... I remember"



I remember.

Yes, I remember . . . so many things.

The sacrifices my parents made for me. The years of struggling. The hopes and dreams I had when I was a nobody.

I also remember my first meeting with Dave Dreyer, the songwriter, who became my manager and friend. My first hit as a songwriter, "Looking Back". And my first hit as a singer, "It's Just A Matter Of Time".

I'm one of the fortunate few. Success has come my way. They tell me that I've had 23 hit records in the past three years. That's supposed to be a record in itself.

But I remember the days when success was far away. These are the memories that are important to a man. They keep him humble and level-headed.

My wife, Mary, and I often talk of the old days. When I met her there weren't five people in New York who knew my name. As our three kids grow older, Mary and I hope to be able to make them know that the privileges they have today were hard-earned.

I'm not the only one who has made it the hard way. Please understand me on that. I'm not a champion of the underdog. I've been extremely fortunate. Fortunate in having a friend like Dave Dreyer, fortunate in having parents who wanted me to make something of myself, and fortunate in being able to use the talent that God gave me.

People often ask me where I got my start.

Well, I remember that too.

It goes back to my childhood in Lugoff, South Carolina. My first singing in public was with the Efues Methodist Church choir, which inci-

dentally, was directed by my dad.

If it hadn't been for dad and that church choir, I doubt very much that I'd be singing today. That choir gave me the encouragement I needed to leave Lugoff and seek my fortune in the big city.

Memories are good.

It's good for a man to remember — and be grateful. I'm even grateful for the mistakes I've made, because a man learns only from his mistakes. And I've made my share.

Now that I have a certain amount of success, I want to do something for the people who actually gave me my start. I'm referring to the people in that church choir. Some of them are gone now, but I have an idea that they'll know and understand.

One of the fortunate things that happened to me was becoming associated with Mercury Records. The people at Mercury feel as I do. I guess they have memories too.

Not long ago I had a heart-to-heart talk with Irving Green, the president of Mercury. I told him how much I appreciated all the good things that have happened to me, and we discussed the idea of my going back home to Lugoff and making a spiritual album with the present choir at Efues Methodist Church. A portion of my royalties from the album would be donated to the church.

Mr. Green liked the idea. It's going to happen.

I've been wanting to do something for that church and that choir for a long time. This is my opportunity. Although I'm still a young man, when I look back through the years I realize that whatever I am today I owe to the good friends who helped me in my hometown.

Yes, I remember.

Yesterday and today: Brook as a 14-year-old choir singer (second left, top row), and as a famous vocalist with friends, Arnaz and Williams.

by

BROOK BENTON



★ JOHNNY LOVES ME

BARRY MANN

CYNTHIA WEIL

Johnny loves me
He just told me so last night
Now each star I see
Belongs to me
And they're all shining twice as
bright
Johnny loves me
Someone's heart is really mine
Love is everywhere
And I could swear
The world's a great big Valentine
I feel so pretty
I'm all aglow
When he says I'm wonderful
He makes me feel it's so
Yes, Johnny loves me
Now each day is bright and new
And I only pray
That I can say
For every day my whole life through
Johnny loves me
And I love my Johnny too.
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★ I'LL NEVER DANCE AGAIN

BARRY MANN

MIKE ANTHONY

My soul once was swayin' to the beat of
your heart
And your lips were sayin' that we won't
dance apart
Now someone else is holdin' you
The way I did then
So, darlin', I'll never, no, I'll never,
never dance again
Oh, I've danced with others
Just to show I don't care
But my arms discovered
That the thrill wasn't there
Unless my arms are holdin' you
The way they did then
Oh, darlin', I'll never, never dance
again
I'll stay off the dance floor
Till mem'ries grow dim
My heart would break
To see you take every step with him
'Cause if I see you sighin'
On that shoulder of his
Oh, how I'd be cryin'
Knowin' how sweet that is
So while this guy is holding you
The way I did then
Oh, darlin', I'll never
No, I'll never, never dance again.
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(A Girl Needs)

★ TO LOVE AND BE LOVED

BILL BUCHANAN

HELEN MILLER

When she's lonely and she's cryin'
And she lies awake and wonders why
She's cryin'
Go to her, dry her tears
Take her in your arms and kiss away
her fears
A girl needs to love and be loved
If you hurt her and you're sorry
Throw away your pride and tell her
That you're sorry
Hold her close, hold her tight
Tell her what you tell her in her dreams
at night
A girl needs to love and be loved
A girl needs all the little things she's
dreamin' of
Well, give her all those little things
They add up to love
True love, true love
If you love her, make her know it
Take the time to find a hundred ways
to show it
She'll be yours, lucky guy
Just remember this as every day goes
by
A girl needs to love and be loved.
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At the far left our dotted Swiss Miss sports a tucked top with air-conditioned middle enhanced by big buttons and full length, bloused sleeves. It has the youthful beat of Rock and Roll and magically fashions its own lyrics for the boy on the beach.

Our blonde teenage chic chick spinning into the fashion whirl wears an awning top with a soft, femininely fluffy tassel motif. Borrowed from Italian beaches in blazing stripes, color enough to make any young, male Venetian blind.

The sweater with the fringe on the bottom brings western flair to our fashion whirl. Long, lovely and sleeveless, simplicity in a smart, knitted half-sheath. Purl one, knit two . . . the girl in the fringed sweater will soon be a well knit two.

Next we have a filmy beach dress in pastel soft or blazing pattern, the choice is yours. Free flowing and nightie inspired, intimate and piquant, lively and luscious, bringing veiled allure to Miss Youth.

Bare midriff and ruffled drape, simple and smart, solid in color and accented by patterned shorts. But the Miss Teenage who delightfully wears this saucy top isn't ruffled. Cool and calm she knows her top is the height of fashion.

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| 3. Tell Him No | 28. Running Bear | 53. I'm Gettin' Better | 78. Pony Time |
| 4. A Fool Such As I | 29. Way Down Yonder | 54. Itay Bitay Bikini | 79. I Don't Want To Cry |
| 5. Sorry I Ran All The Way Home | 30. It's Time To Cry | 55. Volare | 80. Please Love Me Forever |
| 6. That's Why | 31. Beyond The Sea | 56. All My Love | 81. Asia Minor |
| 7. Who Put The Bomp | 32. Where Or When | 57. Dreamin' | 82. Once Upon A Time |
| 8. Bless You | 33. Let It Be Me | 58. Kiddio | 83. Blue Moon |
| 9. Take Good Care Of My Baby | 34. What In The World's Come Over You | 59. Ta Ta | 84. Your One And Only Love |
| 10. The Mountain's High | 35. Baby You Got What It Takes | 60. Yogi | 85. You Can Depend On Me |
| 11. My True Story | 36. Harbor Lights | 61. You Talk Too Much | 86. Some Kind Of Wonderful |
| 12. Without You | 37. Wild One | 62. Georgia On My Mind | 87. Daddy's Home |
| 13. Posion Ivy | 38. Puppy Love | 63. Blue Angel | 88. The Continental Walk |
| 14. Just Ask Your Heart | 39. Mama | 64. Stay | 89. Mama Said |
| 15. Put Your Head On My Shoulder | 40. O Dio Mio | 65. Artificial Flowers | 90. Runnin' Scared |
| 16. I'm Gonna Get Married | 41. I Love The Way You Love | 66. Poetry In Motion | 91. Quarter To Three |
| 17. Sleep Walk | 42. Tall Oak Tree | 67. Wonderland By Night | 92. Those Oldies But Goodies |
| 18. The Three Bells | 43. Burning Bridges | 68. Ruby | 93. Every Beat Of My Heart |
| 19. Come Into My Heart | 44. When You Wish Upon A Star | 69. Blue Tango | 94. Tossin' And Turnin' |
| 20. We Got Love | 45. The Madison | 70. Will You Love Me Tomorrow | 95. Tonight |
| 21. Heartaches By The Number | 46. Good Timin' | 71. Rubber Ball | 96. Cupid |
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JAZZ at LAS VEGAS

Las Vegas hit the Jazz Jackpot on July 7, and 8. For two swingin' days, fabulous Vegas was the Capital of Jazz as well as the Entertainment Capital of the World. The new \$6½ million Las Vegas Convention Center rocked around the clock to the wild sounds of nearly two dozen great jazz performers gathered for the First Annual Las Vegas Jazz Festival.

Jack Eglash and Roy Jarvis, co-ordinators of the Festival, told HIT PARADER, just before the big event: "This will be one of the greatest Jazz Festivals in history. Not only do we have the cream of today's great jazz artists but there will be many innovations and new concepts in the presentation of jazz. Our lineup of stars, of course, speaks for itself."

Eglash and Jarvis are not just whistling "Lullaby Of Birdland". Their list of jazz artists reads like a "Who's Cool . . . Far Out, Way In. Swinging, Jumping . . ." or however you like to describe jazz. Great soloists, great groups, great singers.

Just dig these names. Cannonball Adderly, Louis Bellson, Art Blakey and His Jazz Messengers, Benny Carter, Buddy De Franco with the Tommy Gumina Quartet, Dizzy Gillespie, Hi-Lo's, Mavis Rivers, Mel Torme, Lee Konitz, Terry Gibbs, Oscar Peterson, Dave Brubeck with Paul Desmond, Gerry Mulligan, June Christy, Roland Kirk, Buddy Rich, Jackie Cain and Roy Kral, Vi Redd, and the Las Vegas Jazz Sextet.

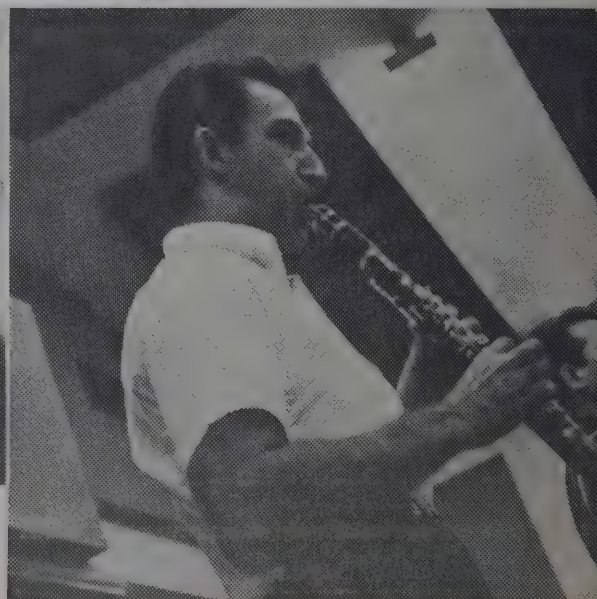
The entire bash, which drew 30,000 to 40,000 jazz aficionados, was sponsored by the Musicians Club Of Las Vegas. It had several firsts. The first time a Jazz Festival ever has been presented in the City of Fun and Sun. The first time a Jazz Festival has had a "house band" to accompany the soloists and also present specially written major jazz works.



It also marked the premiere of a Jazz Ballet, with music by the great jazz drummer, Louis Bellson, with choreography by Barry Ashton, the famous choreographer who has produced so many great Las Vegas shows.

The ballet was divided into four sections or movements and was based on The Marriage Vows. The four movements were separately titled, Prologue and Jazz, Dream Sequence, Conflict, and Dusk to Dark. Louie Bellson conducted the ballet, which was about half an hour in length, and featured Dizzy Gillespie in a series of trumpet solos.

Another jazz suite that premiered was the formidable composition of the all-time jazz great, Benny Carter. Benny's major jazz work is entitled "Las Vegas Suite". It is a jazz interpretation of Vegas which catches the excitement, the glamour, the colorful atmos-





JAZZ
at LAS
VEGAS

phere of the famed Desert fun spa. Carter was also the conductor of the large Festival "house band".

A sensational jazz artist with an unique approach to jazz also was seen at the Las Vegas Festival for the first time by many jazz devotees. He is Roland Kirk, who plays three instruments simultaneously. Kirk was a sensation at the 1961 German Jazz Festival. One of his instruments is the tenor sax, but he has added two unusual horns to the jazz idiom, the manzello and the stritch.

Even the hours of presentation of the Jazz Festival were unorthodox. The first Festival performance began at two o'clock in the morning, on Saturday, July 7. A 2 a.m. performance also was scheduled for Sunday, July 8. These hours were scheduled to allow the many great entertainers working in Vegas hotels and clubs to attend, since all entertainment is on a round-the-clock basis in Las Vegas. The complete schedule of performances were, Saturday, July 7, 2 a.m.; 2:30 p.m.; and 9 p.m. Sunday, July 8, at 2 a.m., and 2:30 p.m.

Two other special features included the "Slides And Hides" spectacular, which might be described as a drum-trombone duel. It featured Buddy Rich and Louis Bellson, and Tommy Turk and Carl Fontana. Las Vegas' own brand of jazz was purveyed by the Las Vegas Jazz Sextet.

A surprise feature was to be the appearance of one or more Russian jazz musicians. This appearance, of course, depended on whether or not the Soviet government would permit Russian jazz musicians to accept the Festival invitation.

A series of special activities had been set up in addition to the five regular performances. Symposia on jazz, lectures on jazz, and jazz displays were an integral part of the Festival. Informational material, and printed material on the history of jazz were available to jazz fans.

Many of the symposia and lectures were attended as auditors by Festival stars, and Las Vegas show biz personalities, as the saying goes, "to pick up on what's making it."

Another added attraction, *attractions*, in fact, were the great masters of ceremonies, all great show business stars who also know their way around in the medium of jazz. They included the great Steve Allen, comic, songwriter, jazz aficionado, and musician; the fabulous Pearl Bailey; the equally fabulous Sammy Davis, Jr., and one of the most knowledgeable writers on jazz, and author of "The New Encyclopedia of Jazz", Leonard Feather.

They brought on such greats as Julian "Cannonball" Adderly, Downbeat award winner, and Miles Davis alumnus; the misty Miss (June) Christy whose jazz feeling makes her tops

with musicians as well as fans; the drummer's drummer, Buddy Rich; the message of Art Blakey and his Jazz Messengers; Dave Brubeck and Paul Desmond, the idols of the college set; the ever-popular Jackie Cain and Roy Kral. The list was so long, and the names so bright it would take all the marquee bulbs in Vegas to do it justice.

No matter what his or her favorite jazz instrument, the jazz buff, who trekked to Vegas for the Festival, was well rewarded. There were some great choruses, and everybody had eyes for the stars and ears for the sound. It was great, man — greater than great. It was way out and it kept going, rising and pulling jazz way up there to the stars, to glitter and light the world with its own big, important beat.

The sound that began in tiny, smoke-filled, New Orleans dives has given the world a new music-culture as rich, as big, as infinity.

KILDARE AND CASEY (Continued from Page 6)

But here is the strange reversal of Fate. Music started Vince Edwards on the road to fame. It was his singing that first attracted the attention of those who could help him. But acting has always been his major goal. To him the songs were a means to an end. He sings today, but this is incidental and he carefully selects songs and arrangements which will do nothing to destroy or endanger in any way the Dr. Ben Casey image.

To Dick, on the other hand, acting is merely a springboard to what he hopes will be a singing career. He is continuing his voice lessons and, from the enthusiasm which greeted his first disc, it's a certainty he'll be back with more.

LINDA SCOTT (Continued from Page 9)

the American Bandstand Popularity Poll, The Cashbox, The Keen Award of Canada and many, many more. Despite this hectic, bustling life, Linda still finds time to do her scholastic home work — studying by mail most the time by way of the Quintano's School For Young Professionals in Manhattan. She is a very good student and says her best subjects are English and Spanish. Time permitting, Linda declares that she would like to go to college one day.

The skies had cleared and the sun was shining through, bringing out all those people that had taken shelter inside some place of cover, but for Linda Scott it had been a time of unrestricted freedom and relaxed enjoyment. She turned before entering the studio, glanced up at the clear blue sky and down at the wet sidewalks and said out aloud, "Yes, it's a great, great day . . . and it's wonderful to be alive and singing."

★ WELCOME HOME, BABY

LUTHER DIXON

Do you remember you left this morning
at nine
With everything fine
Welcome home, baby, it's been a long,
long time
Well, well at ten o'clock I was lonely
and blue
At twelve o'clock I thought of nothing
but you
From two o'clock 'til a quarter of four
I waited patiently to hear your foot-
steps at the door
Do you remember that little stain on
your lips
Where honey drips
Welcome home, baby, it's been a long,
long time.
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★ (Oh Oh) IT STARTED ALL OVER AGAIN

LARRY KOLBER JACK KELLER
Oh, oh, it started all over again
Oh, oh, I love you all over again
I thought that I could ignore you
But-a last night I looked up and saw
you
And-a, oh, oh, it started all over again
Took my hand and I felt it melt my
heart again
You took my hand
And I loved you too much to be smart
again
You smiled and put me right back in a
trance
You smiled and I didn't have half a
chance
I said it's over and done with
And-a I found someone new to have
fun with
But-a, oh, oh, it started all over again.
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★ WOMAN IS MAN'S BEST FRIEND

FRED COHEN

Some like dogs and cats
And some like little white rats
And some people just can't say
But I'll tell you what I'll do
If you want me to
I'll take all the women away
Because I said it before
And I'll say it again
Woman is a man's best friend
A woman is a man's best friend
You can teach your dog to do many
things
But a woman you'll never replace
'Cause a-how would you like to wake up
one-a mornin'
And look a dog in the face
A-well I said it before
And I'll say it again
A woman is a man's best friend
A woman is a man's best friend
Don't get me wrong
I mean no harm
But it's something I just can't see
I'll tell you what I'll do
If it's all right with you
You take the animals
Leave the women to me
Marilyn Monroe, ain't she somethin'
Though I bet there's not a guy around
Who would pass her up
Unless he was insane
For a flea-bitten hound
A-well I said it before
And I'll say it again
A woman is a man's best friend
A woman is a man's best friend
A woman is a man's best friend
I said-a cats are nice for catchin' mice
But give me a woman any old time.
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★ THINGS

BOBBY DARIN

Every night I sit here by my window
(window)
Staring at the lonely avenue (avenue)
Watching lovers holding hands and
laughing (laughing)
And thinkin' 'bout the things we used to
used to do
Thinkin' of (things) like a walk in the
park
Like a kiss in the dark
(Things) like a sailboat ride
What about the night we cried
(Things) like a lover's vow
(Things) that we don't do now
Thinkin' 'bout the things we used to
do.

Memories are all I have to cling (cling
to)
And heartaches are the friends I'm
talking to (talking to)
When I'm not thinkin' of-a just how
much I love you (love you)
Well, I'm thinkin' 'bout the things we
used to do
Thinkin' of (things)
I still can hear the juke box softly
playing (playing)
And the face I see each day belongs
to you
Though there's not a single sound
And there's nobody else around
Well there's-a just me thinkin'
'Bout the things we used to do
Thinkin' of (things) like a walk in the
park

(Things) like a kiss in the dark
(Things) like a sailboat ride
What about the night we cried
(Things) like a lover's vow
(Things) that we don't do now
Thinkin' 'bout the things we used to do
And the heartaches are the friends I'm
talking do
You got me thinkin' 'bout the things we
used to do
Starin' at the lonely avenue.
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★ MY FOUR LEAF CLOVER LOVE

EDDIE RAMBEAU BUD REHAK
I've been nothing but a superstitious
Joe

And only bad luck follow'd me
Wherever I would go
And just when I tho't life was all
wrong

A happy day came by
That's when you came along
I call you "lady luck"
'Cause you're my four leaf clover love
Black cats never try to cross in front of
me

'Cause now I've got a lucky charm
To scare 'em up a tree
If luck is bad when I'm all alone
I haven't got a care
I just pick up the phone
And dial the lucky number
For my four leaf clover love
I'm so glad I got a girl
Who can bring good fortune my way
You're my lucky seven
A seventh heaven for me
Don't have to put a rabbit's foot
Around my neck
To make the bad luck good for me
No tough breaks are ever gonna come
my

I'm gonna stand right underneath a
ladder
When I say all of my future's sure
lookin' good
I'll never have to fret
Don't have to knock on wood
'Cause I've got "lady luck"
And you're my four leaf clover love.
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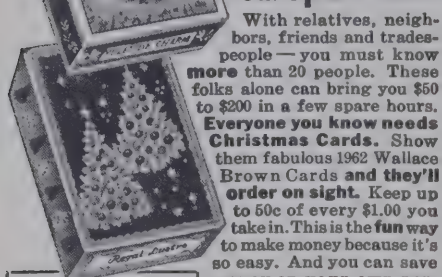
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(Girls Girls Girls)

★ MADE TO LOVE

PHIL EVERLY

My father looked at me one day
Said, "Son, it's plain to see
That you're getting older
And should have a talk with me
You'll soon be going on lots of dates
As to a man you grow
And there's one important thing
Ev'ry boy should know".

Girls, girls, girls were made to love
Girls, girls, girls were made to love
That's why some have eyes of blue
That why some stand five foot two
Girls, girls, girls were made to love.

One day soon you'll have a date
And you'll take her home at night
You wonder as you look at her
Would a kiss be right
The more you look the more you find
Those doubts will fill your head
But think real hard and you might
recall

The things your old dad said.

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★ KEEP YOUR LOVE LOCKED DEEP IN YOUR HEART

GERRY GOFFIN

CAROLE KING

Don't stay at home when I go away
Don't waste your time with letters each
day

You can have fun and see ev'ryone
That you want to see
Just keep all your loved
Locked deep in your heart
And don't give the key to anyone else
but me

Don't miss a party, don't miss a dance
Go on a date of you get the chance
Give him your hand and I'll understand
That's how it should be
But, darling, keep all your love
Locked deep in your heart
And don't give the key to anyone else
but me

You can be waiting without bein'
lonely
Just save your love for your one and
only

I won't be mad if you don't resist
If someone else should ask for a kiss
Give him the right to kiss you good-
night

If it has to be
But, darling, keep all your love
Locked deep in your heart
And don't give the key to anyone else
but me.

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★ GOODBYE DAD

WIN BOGART

RAY PETTY

Goodbye, dad, the wedding party's
ended

Gee both you and mom look splendid
dressed in style
So long, dad, I'm leaving for a little
while

Goodbye, dad, the honeymoon is
starting

It's the first time we'll be parting
This I know, he's swell, dad
Please understand I love him so
They say a son's a son 'til he takes a
wife

But a daughter's your daughter for the
rest of your life

Don't cry, dad, I'm someone else's
missers

But someone else's misers misses you
I'll always remember my first love was
you.

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★ MARY'S LITTLE LAMB

CYNTHIA WEIL

BARRY MANN

Once I had a lion's heart
I was wild and free
I swore no girl would tame me down
And make a pet of me
I'm rough and tough
I can't be caught I used to say
Then along came Mary
And look at me today
Now I'm Mary's little lamb
She leads me by the nose
Now I'm Mary's little lamb
Wherever she goes I goes.

Others guys all envied me
Before Mary's time
Nobody dreamed that I'd end up
A livin' a nurs'ry rhyme
Bring on the girls I used to say
I'm not impressed
Then along came Mary
And you all know the rest.
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★ THE LOCO-MOTION

GERRY GOFFIN

CAROLE KING

Ev'rybody's doin' a brand new dance
Now c'mon, baby, do the locomotion
I know you'll get to like it
If you give it a chance
Now c'mon, baby, do the locomotion
My little baby sister can do it with ease
It's easier than learnin' your A B C's
So come on, come on, do the locomotion
with me

You gotta swing your hips now
Come on, baby, jump up, jump back
Oh, well I think you got the knock
Now that you can do it let's make a
chain now
Chug-a chug-a motion like a railroad
train now

Do it nice and easy now, don't lose
control

A little bit of rhythm and a lot of soul
Come on, come on, do the locomotion
with me

Move around the floor in a loco-motion
Do it holdin' hands if you get the
notion

There's never been a dance that's so
easy to do

It even makes you happy when you're
feeling blue

So, come on, come on, do the locomotion
with me.

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★ MAMA, HERE COMES THE BRIDE

LUTHER DIXON

JOE RICHARDSON

Here comes the bride, here comes the
bride

Forget about it, baby, forget about it
baby

You don't love me no more
I'm walkin' out the door
Mama, here comes the bride
Well, I'm walkin' out the door, baby
(Please don't go)
You hurt me so inside
Run somewhere and hide
Mama, here comes the bride.

I'm true to you, so true to you
Forget about it, baby
Forget about it, baby
You hurt me so inside
Run somewhere and hide
Mama, here comes the bride.

Here comes the bride
Here comes the bride
Forget about it, baby
Forget about it, baby
You treat me so mean
Meanest man I've ever seen
Mama, here comes the bride.
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Let's have a ball at the hall tonight
Boot it girl to the early bright
Make the scene with the record machine

At the dancin' party tonight
Come let's fly, mash potato too
Watusi girl is the dance to do
Twist an' shout till we knock ourselves out

At the dancin' party tonight
'Cause summertime is party time
An' ev'rything's all right
'Cause ev'ryone is feelin' fine
An' ev'ry night is a Saturday night
Yeh! Mess aroun', Bristol stompin' too
Pony now like it's all bran' new
Any dance that y' wanna do
At the dancin' party tonight.

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★ OH, HOW SAD

JOHN D. LOUDERMILK
The one you see me kiss
The one you see me hug
Is really not the one
That I really love
Oh, how sad, how sad
To know the one you love
You'll never have
The one you see me date
And take out for a steak
Has never thrilled my soul
And never shall
Oh, how sad, how sad
To know the one you love
You'll never have

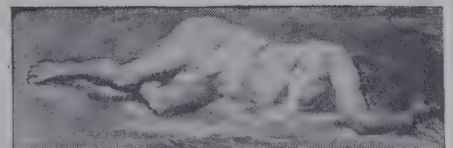
It's not easy to go
Go through life if you know
There's not a chance on earth
To have the one that you love so
So if you see me out
You'll know that I am out
To keep from thinking about
The one I love
Oh, how sad, how sad
To know the one you love
You'll never have.
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★ I LOVE YOU, CAN'T YOU SEE

NORMAN JOHNSON
Each night before I go to sleep
I pray our love will keep
Forever and more (oh, oh)
My love for you just grows and grows
How much you'll never know
I love you so, it's pure ecstasy
When you smile at me
Darlin', I love you so
Never, never, never gonna let you go
I love you so
I love you so
I love you so.
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★ SLOWLY

OTIS BLACKWELL
Tell me you love me again
But this time slowly
Cuz you're talking too fast
(Yeh, yeh, yeh) baby, much too fast
Come on, squeeze me again
But this time slowly
Cuz I like your grasp
(Yeh, yeh, yeh) but it's much too fast
Can you imagine
What we'd be reading in our hist'ry books
If little Delilah hadn't taken her time
To get big Samson hooked
Come on and kiss me again
But this time slowly
Not so fast (yeh, yeh, yeh) make it last.
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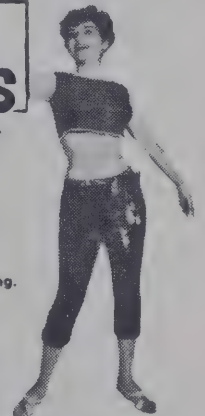
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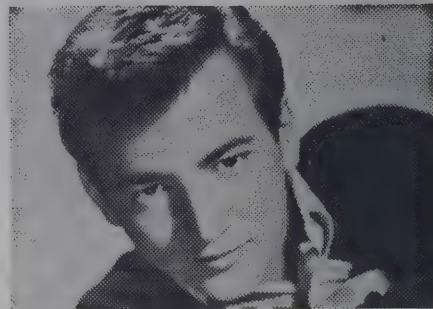
ALONG THE TALENT TRAIL--PART II

Bobby Darin, Chubby Checker, Dion, Brenda Lee and a whole list of other shining names are the bright stars of today. Compare them to the Cantors, Durantes, Jolsons and Helen Morgans of yesterday. What is the difference between this new, young crop of entertainers and the great stars of the past era? How do they compare in stature as performers?

A hit record makes a star in this new era of show business, we wrote in the last issue of "Hit Parader". After that the newly minted star must develop what ability they have to mold the true entertainer, the versatile performer.

How different the pattern from the way it used to be when the famous performers of the past fought their way up from sawdust to stardust. Today the process is completely reversed. The young show biz hopeful literally starts at the top and then must go back to meet the real test — to stand up before a live audience and weave that spell, that show business magic, that only the greats know.

But it's a changing world with new mediums of exposure for the budding star and a new audience to make the stars. Records are played repeatedly over the air by the disc jockeys, the



same singers, the same groups, saturating the airplanes with their sound, a sound that has been selected by a vast teenage audience whose power is indicated by the disc sales charts. They are the star-makers today, the country's teenagers, they mold the future of show business.

Will that future be as rich in great moments, in thrilling performances, in electrifying entertainment as the past has been?

We doubt it!

There will be some, of course, who have it, the star sparkle, the greatness, but not as many as before.

Why not?

Because all too many of today's vocalists make up in clever electronics what they lack in voice. The use of echo chambers, double tracks, multiple recordings from which the best notes and phrasing are selected and pieced together like a jigsaw puzzle, are all a part of today's vocal trade.

What happens when these "manufactured" singers stand in the spotlight and face a "live" audience without the benefit of robotic engineering?

Let us assume that their voice has quality enough not to need trick recording, is a voice all that is needed for show biz greatness?

Of course not!

There must be personality, the individual image, and those many subtle things such as timing, audience feel and personality projection that can only be come by through experience — the vital experience that begins in sawdust and ends in stardust.

Performers brought up in the hot-house aura of recording studios, TV and films can't become entertainers of the calibre of the fabulous Al Jolson and the other greats of his golden era of show business. They don't have what it takes to grip an audience by the heart and mold emotions to their will.

Oh, there will be great performances in the future, for show business has its own way of bringing the cream to the top. But they will be fewer and less frequent than in the days when they followed the *SAWDUST TRAIL TO STARDOM*.



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★ THIS IS MY STORY

G. FOREST

E. LEVY

This is my story, I have no song
Just alone and broken hearted
Just because I fell in love, in love with you

I pray that you'll come back to me
Just to hear you say you love me
And we'll never, never part, part from you

Do bah, do bah, do bah, do bah, do bah
Do bah, do bah, do bah, do bah

Do bah, do bah, do bah, do

You pray that I'll come back to you

Yes, darling, I love you

And we'll never, never part.

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★ ANONYMOUS FLOWERS

FRANK C. SLAY, JR.

BOB CREWE

Well, who can the guy be tryin' to beat my time

Sendin' every day flowers with a card unsigned

Well, he's actin' so smart

He's tryin' to steal her heart away

Yeah, yeah, yeah, I wonder, wonder

What kind of flowers he sent today

Oh, well, here comes a box

A-non-non-non-non-non-non-non-non-y-mous flowers

A-non-non-non-non-non-non-non-non-y-mous flowers

Where do they come from

A guy I don't know

He sends them to my girl next door

Oh, who keeps sending

A-non-non-non-y-mous flowers.

I ran down the street

By this time I'm so annoyed

'N' with a little tip

I tried to bribe the messenger boy

Try Elliot Ness that smart alec kid

told me

I felt like belting him

But I cried so I couldn't see

I get a fever from

A-non-non-non-v-mous flowers.

I went to my girl

And said things are pretty rough

And so then she said

I guess that you've suffered enough

My uncle's a florist

He's in on the gag with me

I only wanted to know

How jealous they'd make you be

And now we laugh about

A-non-non-non-y-mous flowers.

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★ WHEN DOES FRIENDSHIP END AND TRUE LOVE START?

GERRY GOFFIN

JACK KELLER

We've been friends for years and years

Darlin', that's why I'm blue

It hurts inside to realize

That's all I've meant to you

You come to me when things go wrong

And tears are in your eyes

But then again, I'm just a friend

When all your tears are dry

When does friendship end and true love start

When do handshakes turn into kisses

When can I be sure

That you love me with your heart

When does friendship end and true love start

I know that there are other boys

That take you out each night

I die a bit each time I think

You're in their arms so tight

I make believe instead it's me

But why should I pretend

Why can't I see it just can't be

'Cause, dear, I'm just your friend.

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★ WHERE HAVE YOU BEEN ALL MY LIFE

CYNTHIA WEIL

BARRY MANN

Until we kissed I never knew the thrills
That could be tasted

Until we kissed

I never knew the years

That I had wasted

But now I know I was waiting for you to come by

I was waiting, won'tcha please tell me why

This took so long to begin, darling

Where have you been all my life

Until we touched

I never knew a touch was worth repeating

Until we touched

I never knew my heart was really beating

Oh, darling, where have you been

Oh, where've ya been

Oh, where've ya been when I was feelin' blue

Oh, darlin', where have you been

Where've ya been, oh, where've ya been

When I was needing you

Where have you been, where have you been

Oh, don't you know I was waiting

For you to come by

I was waiting, won'tcha please tell me why

This took so long to begin, darling

Where have you been all my life.

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★ NEVER AGAIN

AL KASHA

GEORGE WEISS

Never again will I be such a fool

Like the fool that I was over you

Never again will I fall so in love

Till I'm sure she's in love with me too

Never again will I fall so to pieces

And tear so apart at the seams
Like I did before, when you walked out the door

And left me with broken dreams

Never again will my heart almost break

When sweet love words turn out to be lies

Never again, no never again

Till the next time you hold me

The next time you kiss me

The next time you look in my eyes

Oh, but otherwise, otherwise

My love, never again, never again, never again.

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★ TWO ARMS, TWO LIPS

DANNY OWENS

Oh, well, I want two arms to hold me tight

Two lips to kiss me goodnight

True love my whole life through

Then I'll be a happy guy

My good Lord up in heaven above

Won't you hear my plea

Let me find someone to love

And please let her love me

Because I want two arms to hold me tight

Two lips to kiss me goodnight

True love my whole life through

Then I'll be a happy guy.

My prayers were answered from heaven above

I'm happy as I can be

I have found my own true love

And my true love loves me

And now I have two arms to hold me tight

Two lips to kiss me goodnight

True love my whole life through

Now I'm one happy guy.

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BOYS! MEN!



Mike Marvel

ARE YOU WEAK, ALWAYS TIRED, LACK PEP?

Whether you're thin and scrawny, or sagging with unsightly fat—my secret DYNAFLEX method will cram pep, vigor and red-blooded vitality into your puny, exhausted body. Once DYNAFLEX makes you a two-fisted dynamo of manly beauty, rippling with power, glowing with magnetic sex-appeal—you'll be bursting with get-up-and-go. Man, you'll be really **ALIVE**—tingling with zest and rip-roaring energy—for the first time in years!

PROOF!

"I tried two other systems, before my buddy told me about DYNAFLEX. It really works—and how! I've put two inches of solid muscle on my biceps, three inches on my chest. It's like magic!"

"I never thought you could build terrific muscles without exercises or weights. Started DYNAFLEX two weeks ago, and am building a great physique."

E. G., Detroit, Mich.
"DYNAFLEX is the best yet. Only three weeks, and I have more dates than I can handle! I am telling all my pals about DYNAFLEX."
F. S., Chicago, Ill.

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MY SECRET NEW DYNAFLEX METHOD

CAN BUILD YOU A MAGNIFICENT NEW HE-MAN-MUSCLED BODY IN JUST TEN MINUTES A DAY—with absolutely NO weights—NO bar-bells—NO EXERCISE AT ALL!

Yes! If the girls LAUGH at you now when you take off your shirt—they'll be breaking down the doors to get dates with you—once they've seen the rugged DYNAFLEX BODY I can give you! I'll build you a tough brutal massive body—shoulders clad with solid inches of he-man BRAWN. I'll give you bulging biceps, trip-hammer fists, power-packed legs, and a chest that will have you popping the buttons off your shirt with pride!

(—says MIKE MARVEL, "Builder of Champion Bodies")

ARE YOU ASHAMED OF YOUR BODY NOW?

Pal—do YOURSELF a favor! Take a good long look in a mirror. Do you see a puny, starved body—scrawny arms—bony shoulders—a flabby stomach and skinny legs? Do girls laugh and fellows grin when you take off your shirt?

BELIEVE IT OR NOT—I can add solid sounds of rippling, steely he-man MEAT to your build. I can take those skeleton arms and PACK EVERY INCH with explosive virile MAN-MUSCLE. I can take that caved-in chest and build on six rugged inches of strong sleek MAN-SIZED BRAWN. I can clothe your skinny frame with GIANT RIPPLING DYNAFLEX MUSCLES that will have the girls gasping with awe and admiration! And with NO tiring exercise, NO high-priced bar-bells or gym equipment!

Or is your problem a body sagging with soft rolls of unhealthy, unhandsome FAT? Puny muscles—sagging stomach—bloated face—arms heavy with layers of BLUBBER? Are you ASHAMED to go to the beach and let them see your "FAT-MAN PHYSIQUE"?

If so, wake up fella! THIS IS IT! I will peel off that fat and give you a lean virile DYNAFLEX BODY. Armored with a sheath of hard tough handsome muscle. I can build you into a healthy, streamlined HERCULES—bursting with dynamic manly strength. I'll give you a taut rock-hard midsection—legs muscled like coiled steel springs. I can pack solid DYNAMITE into your flabs and give you a rugged handsome build brim-full of the magnetic SUPER-BODY SEX-APPEAL girls are hungry for. And with NO starvation diets—NO fatiguing calisthenics—NO expensive health-foods!

HOW DYNAFLEX BUILDS BEAUTIFUL BODIES

DYNAFLEX is the modern miracle of body-building. It takes no tiresome exercises, "crash" diets, protein foods, and no weights or bar-bells. DYNAFLEX is the amazing discovery of a West German Doctor

whose research into the Science of Strength found a thrilling new way to build GIANT BRAWNY MUSCLES in ten minutes a day. With DYNAFLEX you "flex" each muscle once—in a certain way—that is more effective than if you exercised that muscle 20, 30, even 100 times the old-fashioned way. With DYNAFLEX you get bigger results in ten minutes than after hours of grunting and groaning, hefting heavy weights.

DYNAFLEX coaxes each muscle in your body to bring out its round, steely fullness and satiny symmetry. DYNAFLEX packs that muscle with glowing vibrant new strength and energy—FAST. In ten minutes a day I can cover your bony frame with healthy rippling muscle—give you a deep, powerful chest—solid shoulders and iron wrists—tough, slim midsection—and trim, steel-spring legs—simply thru "DYNAFLEXING" each muscle once a day!

There's nothing wrong with the bar-bell and weight-lifting method—but why bother? Why waste time and money, why sweat and strain your way to a streamlined symmetrical SAMSON-STRONG BODY—when you can do it better—bigger—faster—easier with the DYNAFLEX SECRET?

STRONG-MAN SEX-APPEAL ATTRACTS GIRLS

Be honest. Down deep you KNOW you envy the boy with the virile, magnificent build. Every man and boy secretly desires a broad brawny back, a solid man-muscled chest, handsome he-man shoulders, arms rippling with tough, steely sinews, a narrow waist, slim hips and springy, power-packed legs. Girls go for a fellow with TWO-FISTED BIG MUSCLE SEX-APPEAL...

...and they only laugh at skinny guys or "fatso's". Let me give you a glowing new body, brimming over with energy and irresistible inches of solid muscle on your chest—he-man appeal. I can build three inches of beef and brawn on your shoulders. I will mold you a handsome super-body of terrific strength, give you a crushing grip, legs crammed with steel springs. A lean taut rock-solid punch-proof midsection. Pack your body with energy and thrilling stamina that will have girls falling at your feet.

Mike Marvel System. Dept. 42, 285 Market St., Newark 9, N.J.

GIVE ME TEN MINUTES A DAY —THAT'S ALL!

After DYNAFLEX, you'll be able to roll up your sleeves and take off your shirt and, for the first time in your life, you'll be PROUD of your manly build. Yes, pal, say goodbye to your weak, flabby frame—get ready for adventure and romance with a solid physique that glows and vibrates with virile he-man appeal. You'll be really proud to have people see your MAGNIFICENT HE-MAN-MUSCLES at the beach or gym. And, when the fellows stare with envy and jealousy—when the girls crowd around to squeeze your iron biceps or touch your bulging brawny chest—when they ask in amazement HOW you did it—tell them about the Magic Secret of DYNAFLEX!

Your Pal,
MIKE MARVEL
"Builder of Champion Bodies"

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1.98

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MAIL MONEY-SAVING NO-RISK FREE TRIAL COUPON NOW!

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- ☐ Build deep brawny chest, bulging with vigorous strength
- ☐ Lose fat, be trim, strong, handsome
- ☐ Mold mighty back, broad beefy shoulders
- ☐ Build muscle on skinny wrists and forearms
- ☐ Develop crushing grip two-fisted punch-power

MIKE MARVEL System. Dept. 42, 285 Market Street, NEWARK 9, NEW JERSEY

Okay, Mike! Here's \$1.98. Send me your COMPLETE (nothing else to buy later) body-building course. I want to use your new secret of DYNAFLEX to win a HERCULES HE-MAN BODY in just ten minutes a day. Rush my copies of the DYNAFLEX SYSTEM and my free gift book "Secrets of Attracting Girls" on your money-back guarantee, in plain wrappers. If I don't develop a splendid physique and become more popular with girls you will refund my money in full.

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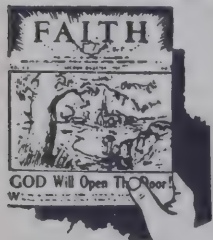
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Recording the heartbeat of Show Biz by
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offbeat

HIT PARADER'S Pinnacle Pick . . . Dick and DeeDee.

No kidding, that's the name. A pair to draw to. A couple of kids shooting starward. Dick St. John writes as well as sings songs. "The Mountain's High", reverse side of the first disc the kids made together, written by Dick and recorded in a "hurry up" session, hit the gold disc heights.

DeeDee (Mary Sperling) and Dick aren't related or "that way" about each other. Just a couple of kids who thought it would be nice to harmonize. We think it's nice, too.

We predict a pocket full of stardust for these two teenage performers. Catch their new album. Nice sound — nice beat — nice kids.

Ann-Margret turning those baby-blues toward an East Coast press agent. WE can feel the heat from here, By Yiminy.

Buddy Rich, who caresses the skins in Harry James' orch, trying to ease off a bit after the heart attack at the Tropicana golf course in Las Vegas in May.

Country and Western music no longer sectional. Plenty and steady loot has always come to the C-and-W performers and top performers in the ranks are consistent. Many of the teen star vocalists were weaned on deep South and Western sound. Those C-and-W swingers ain't just whistlin' Dixie.

Mitch Miller facing TV time competition from a good pop music program. We're keeping our fingers crossed and hoping. How much of that male chorus can we take? And Mitch himself may be a top music-man but, let's face it, he's no oil painting.

Educational discs on the upbeat. A potential \$9,000,000 annual gross has the biscuit cutters sitting up and taking notice. Could shape the taste of future generations.

Mike Landon and wife on verge? Marriage isn't always a Bonanza, even for a Teenage Werewolf.

Wha' Happen, boy? Gene Pitney flubbed at the Oscar performance. Not like him. Trouble riding your back, Gene? Shake it off and swing again.

Fit the room to the talent and vice versa. A performer goes big in one cafe and dies in another. Today salaries are determined by the type of room in which an act clicks. Most performers like the intimate-type room. Others make it big anyplace. It's the difference between degrees of talent.

Paul Anka finishing score of his first Broadway show. Plans on financing it himself. Why not. Who else has more of the green stuff that makes the world go 'round?

Presley chalks up 30th Gold Record with "Blue Hawaii" album. Catch the new Elvis album, "Pot Luck". Will be way up there in orbit.

New Steve Allen Show shaping up big in station sales. Mostly firm 52 week deals.

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GET FOOD ELEMENTS YOU NEED WHILE YOU LOSE THE POUNDS YOU DON'T NEED!

At the same time, these tablets give you vitamin and mineral protection which you need each day. As your doctor will tell you, to lose weight you must eat less... you must cut down your caloric intake. "REDUSAVITES" will help you stop eating those second and third portions, and as your caloric intake comes down, off comes those unsightly, unwanted pounds. The big thing about the "REDUSAVITE" way is it's such good common sense. And it can help you pay for itself many times over in the unwanted foods and treats you DON'T BUY... Get the 21 day supply or the large economy 63 day supply today, experience dramatic results or your money back!

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☐ Please send C.O.D. as marked above. I understand I will pay postman regular price as above, PLUS extra C.O.D. and postage charges.

★ HE IS THE BOY

GERRY GOFFIN

DEE IRWIN

He is the boy, the boy that I love
He is the boy, the boy that I love
Oh, yes, he is, yes, he is
Oh, yes, he is, yes, he is
When they gave out brains they got his mislaid

He'll never lay eyes on a passing grade
But he is the boy, the boy that I love
Oh, yes, he is, he is, he is
He is the laziest person I know
Oh, yes, he is, yes, he is
He is the laziest person I know
Oh, yes, he is, yes, he is
He's so lazy that I've heard it said
He ain't got ambition to get out of bed
But he is the boy, the boy that I love
Oh, yes, he is, yes, he is
Mama says that I'm crazy
She tells me I've lost my mind
But he comes equipped with the kind of kisses

That you can't hardly find
He is the boy, the boy that I love
Oh, yes, he is, yes, he is
He is the boy, the boy that I love
Oh, yes, he is, yes, he is
Mama says he's a no good guy
But I'm gonna love him till the day I die
'Cause he is the boy, the boy that I love

Oh, yes, he is, yes, he is.
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★ THIRTEENTH HOUR

HOWARD GREENFIELD HELEN MILLER

There should be a thirteenth hour
For fools such as I
A special time that's set aside to cry
If there could be a thirteenth hour
One little hour for regret
Then I would use all the rest to forget
Yes, if I had one hour of sorrow
For teardrops to start
Somewhere between today and tomorrow

I'd cry you out of my heart
But I don't have it in my power
To create a thirteenth hour
So I guess there's nothing left to do
But spend each and every hour crying over you.

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★ GENTLEMAN'S AGREEMENT

AL KASHA ALAN THOMAS

My friend and I made a gentleman's agreement

We shook hands and vowed forever to be true

But now he's broken that gentleman's agreement

When he stole the only love I ever knew

Little did I know that my best friend

Would stab me in the back

Little did I know that my little girl

Was never coming back

Little did I know that fate could ever

treat me so cruel

That my best pal and my best gal

Would play me for a fool

My friend and I had a gentleman's agreement

We shook hands and vowed forever to be true

But now he's broken that gentleman's agreement

When he stole the only love I ever knew

What will I do with a diamond ring

I bought for my love true

What will I do when I have no friend

To tell my troubles to

What will I do with this broken heart

To know I'll never love again

Since this gentleman's agreement was broken by my best friend.

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JOHN D. LOUDERMILK

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Oh, Dr. Casey, can you mend a broken heart?
Weel, now my sweet little baby's gone and drove me crazy
And broke my heart to two
Oh, Dr. Casey, ain't there something you can do?

Well, I watch you on television every week

There ain't nothing you can't do
A post nasal drip to dislocated hip
From lock jaw to the flu
Callin' Dr. Casey, callin' Ben Casey
Callin' Dr. Casey, callin' Ben Casey.

If you can mend broken bones and take out kidney stones

And do a little psychiatry
Then you ought to be able to put me on the table

And take good care of me.
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★ THREE FOOLS

CHARLES SINGLETON

HORACE OTT

I'm a fool for sharing you with someone else

You're a fool for taking two loves on yourself

She's a fool for putting faith and trust in you

For if you can't be true to one
You can't be true to two
Three fools are we, two of us love you
I have to be among three fools to be part of you

I'm a fool to let you fool me like you do
You're a fool to fool a heart like mine so true

She's a fool to put her faith and trust in you

Fof it you can't be true to one
You can't be true to two
Three fools are we, two of us love you
I have to be among three fools to be part of you.

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★ JUAREZ

TOMMY VADEN

While driving down a dusty road down in Mexico

I gave a lift to a pretty little miss
Her name I do not know
I tried to talk and ask her name
But she couldn't understand
And when we drove into the town
She took me by the hand
Juarez, Juarez.

She led me down a narrow street
She took me through a door
Where dancers swayed and music played

Like I'd never heard before
We danced along to the tone of a song
The marimbas and morroccos beat
I hope we'd never part
'Cause she stole my heart
With a kiss that was long and sweet.

The music played on and I knew it wasn't long
I'd have to be on my way
We kissed goodbye as the dawn lit the sky
And I promised I'd return someday
I left her standing there with the dew in her hair
Like sunlight on a deep blue sea
As I drove away I seemed to hear her say

"Sweetheart, please come back to me."
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★ AS LONG AS I LIVE

NEIL SEDAKA

HOWARD GREENFIELD

As long as I live
All the love I can give will be yours alone
Never before did I need someone more
For my very own for as long as I live
I will love only you
When I'm in your arms dreams come true
Ev'ry beat of my heart
All the love I can give
Will always be yours for as long as I live
I held you tight in the still of the nite
And the world was bright
I never knew that the nearness of you
Could be so divine
For as long as I live
I will love only you.

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★ I DEDICATE MY LIFE TO YOU

SONNY THOMPSON

RALPH BASS

I dedicate my whole life to you
My friends all laugh at me
They think that I'm a fool
You know, you know they treat me like a child
Who just enrolled in school
But my love is true
But I, I dedicate my whole life to you
Hm, mm, I see your face when I'm lonely
And I, I speak your name when I'm blue

And, darlin', don't you
Don't you leave me here cryin'
Oh, please, please, please love me too

Oh, oh, I just can't help it
There's nothing else to say
But I'm askin' you to believe me
It's just no other way
My love is true
And I, I dedicate my whole life to you.

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★ EVEN THO'

CHARLES KOPPELMAN

DON DUBIN

Even tho' you make me cry
I could never say goodbye
'Cause I love you and I need you
Even tho' even tho' even tho'
Even tho' I know I'm wrong
I'll just string along
I still love you and I need you
Even tho' even tho' even tho'
I know I should get up and walk away
But I can't fool my heart that he's leaving
Even tho' I'm so hurt inside
I keep hoping that some day
You'll begin to love
Even tho' yo make me cry
I could never say goodbye
'Cause I love you
And I need you
Even tho' even tho' even tho'.

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★ GOODBYE TO LOVE

GERALD SMITH

Goodbye to love, I was a fool to fall
For I knew not when I thought of her most of all
I have done her wrong and now I must pay
Oh, how I miss her love, how many times must I say
Dear, God, won't you hear my prayer
Please let me call and find her there
I never thought I'd be losing the only girl I love
Goodbye to love, I'll never love again
For I know it's true, our love is at its end
Goodbye, goodbye, goodbye to love.

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BOB MEYER

Come here, baby, and take a look
I just brought home my new autograph
book

Remember "A", remember "B"

And see that you remember me

Ash to ash, dust to dust

If you don't kiss your lips will rust

Autograph book, won't sign my book
for me

Autograph book, say that we'll live
happily

Autograph book, and that in love we'll
be

Won't you sign my autograph book

Don't kiss by the garden gate

Your love is blind, the neighbors ain't

If in Heaven we don't meet

Hope we all can stand the heat.

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★ JAILER BRING ME WATER

BOBBY DARIN

Jailer bring me water

Jailer bring me water

Jailer bring me water

My throat is kinda dry.

Well, I never had me no money
Never had me no money
Never had me no money
I ain't that kind of guy.

So, jailer bring me water

Jailer bring me water

Jailer bring me water

My throat is kind of dry.

I'm gonna work till the good Lord
calls me

Gee, work till the good Lord calls me

I'm gonna work till the good Lord
calls me

It will be in the by and by.

Now, jailer should you see my baby

Jailer if you see my baby

Jailer if you see my baby

Just tell her I said goodbye.

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★ THAT'S OLD FASHIONED (That's The Way Love Should Be)

BERNIE BAUM

BILL GIANT

FLORENCE KAYE

We hold hands in the movie show
So they say that we're old fashioned
Or we stroll 'neath the silvery moon
And we carve our initials in the old
oak tree

That's old fashioned

That's the way love should be

We enjoy sitting side by side

In the booth in the ice cream parlor

Where we play the nickelodeon

And we dance when we hear our

fav'rte melody

That's old fashioned

That's the way love should be

It's a modern changing world

For ev'rything is moving fast

But when it comes to love

I like what they did in the past

I'm the kind who loves only one

So the boys say I'm old fashioned

Let them laugh, honey, I don't mind

I've made plans for a wedding day for

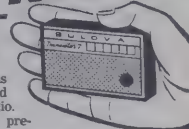
you and me

That's old fashioned

That's the way love should be.

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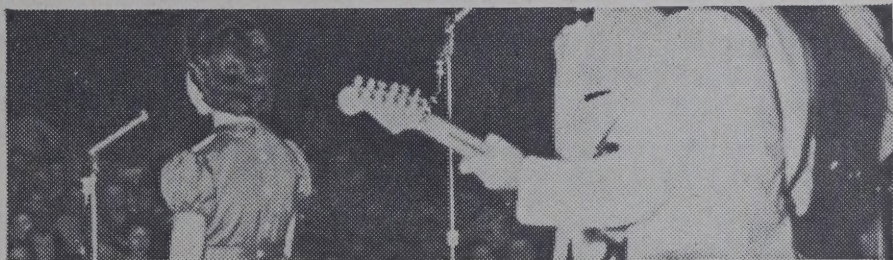


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■ That's right, pardner! On radios and juke boxes, on music charts and TV sets, country music is racking up the points these days, and grabbin' plenty of the cash. Country music is "in", it's so "in" it's out, *way out*, if you city folk out there know what we mean.

Seriously, country music is no backwoods joke. Guys and gals who like Dion, Rydell, The Shirelles, Connie Francis and all the other pop songsters, are beginning to sit up and listen to such country singers as Johnny Cash, Ferlin Husky, Red Foley, Don Gibson, Jimmy Dean, Burl Ives and many others.

But this comes as no surprise. Country music's been around a long time. While fads like the Twist or Rockabilly are hot for a while, then do a quick freeze, those guitar-picking crooners from Nashville and Houston and elsewhere are always sure of a loyal following. It's true, of course, that country music hasn't always been as red as it is today, but it's always been around, it never fades out completely.

Elvis Presley, that feller who sings like he's got some white lightning in his hip pocket, is a country boy. "Heart-break Hotel", his first smash, is a country song. Patsy Cline is another country miss who's made good in the city. Songs like "Crazy", "She's Got You", "I Fall To Pieces", and "When I Get Through With You", are all western-type tunes.

There are others, like Leroy ("Walk On By") Van Dyke,

Sue Thompson, the Everly Brothers, and Jimmy Dean, a big name on the pop charts who used to do a country TV show of his own. Such nation-wide hits as "PT 109", "Big Bad John", "Dear Ivan", "The Cajun Queen", and "Sleeping Beauty", all have that good ol' country music sound.

Brenda Lee, one of the greatest young female vocalists today, is straight from that corn and wheat area, having gotten her start on a country show. Burl Ives, a singer of folk songs and country ballads that pluck at the heart-strings, has been a favorite with young and old alike for years. And Mr. Great, Ray Charles has, through his album, "Modern Sounds In Country And Western Music", pushed country music to the number one spot on the charts.

Why? Why is country music hitting it so big, not only in the back-woods and valleys, but in every city and suburb in this nation? Is it because many country song themes like love and joy and sadness have universal meaning for the hip teen as well as the barefoot boy from Carolina?

It's a sound that's close-to-the-grass-roots American, too. And the beat and the lyrics are often so very closely allied to the pop music that is part of the teenage taste, the youthful sound that has swept the nation and become an integral part of an era.

So the next time you hear the twang of a guitar, the soothing drawl of a guy or gal, get with it, cousin . . . go "Country" 'cause the whole country's going "Country"! ■

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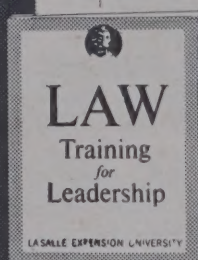


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Piano Accordion		

No matter which instrument you choose, the famous U.S. School Course shows you how to play songs, hymns, waltzes - real melodies - right from the start.

MORE THAN ONE MILLION PEOPLE HAVE TAKEN UP THIS FAST, SURE WAY TO LEARN MUSIC

CAN'T BE DUPLICATED

"I enjoyed taking your Course for the piano, which could not be duplicated in quality or price from any music teacher."

—Mrs. Joy Bartleski
Massapequa, L.I., N. Y.

EASY TO UNDERSTAND

"I can't tell you how pleased I am... the lessons are very simple and clear; easy to understand."

—Mrs. Ruth Robertson
Fort Bragg, N. Carolina

NOW PLAYS FOR FRIENDS

"When I started I didn't know a sharp from a flat, but I now play for my friends; also I play for Sunday School and Church."

—Miss Dorothy McGee
DeValls Bluff, Ark.

THE SCHOOL WITH A 63-YEAR REPUTATION FOR INTEGRITY

My father (who founded the U.S. School in 1898) always said that our most important asset was our reputation. We have never compromised our high musical standards and professional integrity - and we never shall. I cordially invite you to find out for yourself, now, why our course is so easy, so much fun - and so successful.

George K. Kemp President

No Musical Aptitude Or "Talent" Needed

This astonishing music discovery makes it unnecessary for you to have previous music training. Even if you can't read a single note - you start playing familiar little tunes IMMEDIATELY... then quickly move on to the real professional "show-pieces" that everyone loves and begs you to play.

No Tedious "Exercises"... No Tiresome Practicing

You learn fast by playing! Never are you burdened with dreary exercises or long, wearisome "scales." Directions are so easy, and big "show-how" pictures so clear, that you can't go wrong. Your friends will hardly believe their ears.

Set Your Own Pace - No Impatient Teacher!

You learn whenever and wherever it's most convenient... as fast or slow as you like... really enjoying every fascinating minute.

No expensive appointments with a private music instructor. No hard-and-fast lesson periods. You actually are YOUR OWN TEACHER.

Only a FEW PENNIES

Instead of costly hourly tuition, you pay only a few cents for each lesson (including valuable sheet music you'll keep for years). We can keep the price amazingly low, because we teach so many. ANYONE can afford to learn the U.S. School way.

ASK YOURSELF These Six Important Questions

- 1 Do you ever feel "left out" in a crowd? (Knowing how to play music can make YOU the center of attraction.)
- 2 Are you getting as many invitations as you'd like? (Folks who play music are SOUGHT-AFTER guests.)
- 3 Do you want more out of life? (Knowing how to play is a deep and thrilling satisfaction as long as you live.)
- 4 Do you need "special talent" to play? (NO! So-called "talent" is NOT needed when you learn the U.S. School way.)
- 5 How soon can you be playing? (With your VERY FIRST lesson you actually begin to play simple pieces.)
- 6 HOW CAN YOU GET STARTED? (By mailing the coupon below, RIGHT NOW.)

MAIL COUPON FOR FREE BOOK

Let us rush you a FREE copy of our big 36-page, hand-drawn illustrated "get acquainted" book. It tells how you can put the magic of music in YOUR life... by learning quickly to play any instrument you wish! No cost. No obligation. No salesman will call. Mail coupon now. U.S. SCHOOL OF MUSIC, Studio 29, Port Washington, N. Y. Estab. 1898. (Chartered by N.Y. State Education Dept.)

(Special Reduced Prices on Instruments)



**Mr. Geo. R. Kemp, President
U.S. SCHOOL OF MUSIC
Studio 29, Port Washington, N. Y.**

I am interested in learning to play, particularly the instrument checked below. Please send me your free illustrated booklet, "Now You Can Learn Music in Your Own Home." NO SALESMAN WILL CALL.

<input type="checkbox"/> PIANO	<input type="checkbox"/> PIANO ACCORDION	<input type="checkbox"/> PIPE, ELECTRONIC, REED ORGAN	<input type="checkbox"/> UKULELE
<input type="checkbox"/> GUITAR	<input type="checkbox"/> SAXOPHONE	<input type="checkbox"/> TRUMPET, CORNET	<input type="checkbox"/> CLARINET
<input type="checkbox"/> STEEL GUITAR	<input type="checkbox"/> VIOLIN		<input type="checkbox"/> TROMBONE
<input type="checkbox"/> MANDOLIN			

Do you have the instrument? ☐ Yes ☐ No

Mr. }
Mrs. }
Miss } (Please Print Carefully)

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NOTE: ☐ If under 16 check here for booklet "A."